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A Midsummer Night's Dream

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TAYLOR UNIVERSITY'S

Mitchell Theatre

PRESENTS



A MIDSUMMER NIGHT'S DREAM

by
WILLIAM
SHAKESPEARE



ARTISTIC DIRECTOR



I first fell in love with this play as a freshman in high school. Thank you Carol Wharton for that introduction into the beautiful and fanciful. There are few plays that deal so well with this heady, heightened time of life. In many ways, *A Midsummer Night's Dream* is the ultimate teenage parable -the throb of overwhelming teenage feelings, the thrill of breaking rules, and finally coming out the other side to a newly formed adult version of yourself; much like its partner in crime, *Romeo & Juliet*.

This play for me is about the lure of letting go; of transgressing, of breaking away from repression and finding a subversive, permissive space where you can find out who you really are. I'm drawn to all different manifestations of the human need for the carnivalesque...and the potential it has to reveal something to us about ourselves.

Perhaps there's a little bit of wild fairy inside all of us, which we need to let out to play, once in a while. While it is most definitely a play about revelry and subversion, it is also a play about gender power relations. There are four women at the heart of this play, trying to get what they want in a repressively patriarchal world – a world where they are seen either as property “As she is mine, I may dispose of her”, political pawns “Hippolyta, I woo'd thee with my sword, And won thy love doing thee injuries.”, or sexual objects “You do impeach your modesty too much To leave the city and commit yourself Into the hands of one that loves you not, To trust the ill counsel of a desert place With the rich worth of your virginity”. Violent coercion lies very close to the surface of all the male-female relationships in this world.

At the epicenter is the most complex relationship of all – that of Titania and Oberon. Arguing over the possession of a child, their discord has turned the whole world's climate upside down. Angered by Titania's stubborn refusals, Oberon decides to humiliate his wife into submission to his demands. The Athens of *A Midsummer Night's Dream* is a very different place to our world today, but we are still having conversations about misogyny, feminism and equality, now more than ever. Every week there seems to be stories in our national media dealing with how men view women, and how women view themselves. The politics of sex are still as pointy today as they were 400 years ago.

So an important conversation becomes how we can respond to work that was written in a time before universal suffrage – when gender power relations were so contextually different to how they are today. Many artists have been disinclined to work with canonical work due to the underlying misogyny in the work, and so preferred to work with new writing.

But what do you do if you love Shakespeare, his language, his ideas, his humanness? What do we do with the gender imbalances of power that we see in his plays? The choice to do this play has allowed time and space to connect to the work, the ideas, and how these resonate in society today.

The underlying darkness of this play in its gender relations is undeniable, and in conceiving a production, I was left with two options – to highlight that darkness, or to re-imagine it. For this particular season, and in this particular time, I wanted to embrace the joy and energy this play also exudes. Therefore, I have chosen to confront the darkness, and turn it on its head, in true carnivalesque fashion. In my forest, the women are as strong and willful as the men, if not more so. Gender roles become blurred. Titania and Oberon's relationship is complex, fraught, adult – but beyond anything else, a partnership of equals. They are both equally powerful, and equally at fault for the chaos they create. Hippolyta will only accept a marriage with Theseus based on mutual respect and shared values. Hermia and Helena, rather than becoming mute arm candy in the final scene, share the lines with their new husbands – and are as equally rude about the mechanicals as the men.

The four worlds of *A Midsummer Night's Dream* work symbiotically, each feeding the other, ultimately creating harmony in Theseus's court, a healed society. But I love the fact that the fairies get the last word. Puck's final speech offers a lovely view of any production, and perhaps of theatre in a larger sense. After all, no matter what we do, no matter how well we do it, no matter how serious our intent, it is all a dreamy memory by the time we conclude.

I will treasure this memory, and the people who have inhabited it. Thank you.

~Tracy Manning

MUSIC DIRECTOR



Dr. Patricia Robertson

Patricia has served as music director for both the TU Lyric Theater and the Mitchell Theatre since 2002; her credits include performances of *Amahl and the Night Visitors*, *Dido & Aeneas*, *Bartered Bride*, *Marriage of Figaro*, *La Perichole*, *Pirates of Penzance*, *Gondoliers* and for the Mitchell Theatre the musicals, *Kiss Me Kate*, *Godspell*, *A Christmas Carol* and *Adventures of Tom Sawyer*.

Her directing credits also include productions of *Così fan tutte* and *Dido and Aeneas* for the Anderson University Opera Theatre. From 1989-1999 she served on the faculty of the Ball State Summer Theatre Festival, a semi-professional repertory company funded by the National Endowment for the Arts; with that company she provided support and direction for such productions as *1776*, *Bye Bye Birdie*, *Hello Dolly*, *Music Man*, *Oliver*, and *The Secret Garden*.

SCENIC DESIGNER



*Cory Rodeheaver

Cory has been working as a freelance scenic designer for the past 17 years and is no stranger to Taylor Theatre having been involved with Taylor theatre for the past 21 years. Last season Cory designed Taylor's productions of *A Piece of My Heart* and *I Love a Piano*. Outside of Taylor Theatre, Cory has designed for many other companies, some of which include, the Champaign-Urbana Ballet Company, Summer Studio Theatre Company at the University of Illinois, Feltre Library Theatre in Chicago, Parkland College, and the University of Illinois Theatre

department. Some other productions to his credit are: *The Hobbit*, *La Traviata*, *The Nutcracker*, *Aloha Say the Pretty Girls*, Tennessee Williams' *Spring Storm*, *Peter Pan*, *The Importance of Being Earnest*, *Tally's Folley*, *The Adventures of Tom Sawyer*, *A Midsummer Night's Dream*, *Urine Town the Musical*, *Into the Woods*, *Romeo & Juliet*, and *Proof*. Beyond the world of theatre, Cory has worked as the senior exhibit designer and art director at Taylor Studios Inc. designing award winning museum exhibits and themed environments across the country for 9 years. Currently, Cory is employed as a designer with the Spectrum Design Group based in Champaign, IL where he lives with his wife Jennifer and three children, Ethan, Emmy, and Ella. Cory holds a MFA in Scenic Design from the University of Illinois Urbana/Champaign.

LIGHTING DESIGNER



Kevin Gawley

Kevin is returning to design his 28th production at Taylor. As a freelance lighting/scenic designer, Kevin's work has appeared on many Chicago stages, including Lifeline Theatre where he won the Jeff Citation for his design of *Jane Eyre*, the After Dark Award for his design of *Strong Poison*, and has been an ensemble member and resident designer since 2001. His work also appeared in numerous productions at the Bailiwick, Organic, Porchlight, OperaModa, Blindfaith, Theatre on

the Lake, Metropolis, StoreFront, Loyola University Chicago, Revels Chicago, Midwest Jewish, and at the North Carolina Shakespeare Festival theatres. Kevin is currently Professor and Resident Scenic and Lighting Designer at the University of Louisville and has previously taught courses at Loyola University Chicago, the University of Illinois at Urbana-Champaign and the University of Wisconsin-Eau Claire. He is also a resident designer at St. Scholastica Academy. Kevin holds an MFA and BFA in Lighting Design from the University of Illinois at Urbana-Champaign and an MBA in Finance from DePaul University. Kevin's lighting/projection designs were featured summer 2009 at Lifeline Theatre's productions of *Crossing California* and *Gaudy Night*.

TECHNICAL DIRECTOR



*Terrance Volden

Terrance is in his fourth year as Taylor Theatre's Technical Director. He graduated from Sterling College in Kansas in 2008 with a Bachelor of Arts degree in Communication and Theatre Arts. After graduation, he spent almost three years as a missionary outside of Chiclayo, Peru, working for Latin American Children's Fund as a teacher, pastor, and translator. In 2012, he obtained his education licenses in both Theatre and Vocal Music, also from Sterling. His theatre credits include three years as Scene Shop Supervisor at Sterling College and freelance scene design and construction across Kansas and Oklahoma. His past work at Taylor includes scene designs for *Waiting for Godot*, *Freud's Last Session*, *The Cherry Orchard*, *Wit*, and *The Arab-Israeli Cookbook* along with directing *The Servant of Two Masters*.

CHOREOGRAPHER



Kory Lynn Browder

Kory, a graduate of Ball State University with a BS in Dance Performance, has an extensive career as performer, instructor and choreographer. As a current Adjunct Faculty member at Taylor University, Indiana Wesleyan University, and Ballet Instructor at CSA of Marion, Kory's past credits include guest instructor at Ball State University, guest instructor at Regional Dance America, Assistant Artistic Director of Anderson Young Ballet Theatre, and ballet and musical theatre instructor for AYBTA and Dancer's Edge. She has been guest choreographer for Ball State Dance Theatre and Ball State University Singers, assistant choreographer and director for AYBT's *The Nutcracker Ballet* and *Giselle*, choreographed Taylor University's production of *Thoroughly Modern Millie*, *A Christmas Carol*, *Romeo and Juliet*, *Godspell*, choreographed IWU's production of *Little Women* and *South Pacific* and she has directed *The Nutcracker Ballet* with CSA for the past two years. Kory has been a member of Carnival Cruise Lines Entertainment, Ball State Dance Theatre, Anderson Young Ballet Theatre, Cedar Point Amusement Parks Entertainment, and Ballet Legere of Chicago. She resides in Marion with her husband, Bobby, and their children, Evan and Ella.

STAGE MANAGER & ASSISTANT TO THE DIRECTOR



*Callie Haven- Stage Manager

Callie is a 2015 graduate of Taylor University with a BA in Art. At Taylor she appeared in *Godspell* and stage managed *Tartuffe* and *I Love A Piano*. Callie would like to thank Tracy Manning for “asking me back as a collaborator in the great work produced at Taylor University. I would like to thank the artists I collaborate with - none of us can do this work alone, I would like to thank my parents for their never-ending faith and support in me and my pursuit of artistry.”



Alexis Turner- Assistant to the Director, Dramaturg

Alexis is a sophomore Theatre Arts major from Goshen, IN, and is thrilled to be assistant directing *A Midsummer Night's Dream*. Her theatre credits at Taylor include playing roles in *The Marriage of Figaro*, *Working*, *Amahl and the Night Visitors*, and assistant stage-managing *Rabbit Hole*. “I would like to thank my mom and dad, who have so graciously supported me in all of my endeavors.”

THE STAGE HISTORY OF A MIDSUMMER NIGHT'S DREAM

There has been a vast array of individuality and history of production when it comes to Shakespeare's *A Midsummer Night's Dream*. Starting in Shakespeare's time, Elizabethan playhouses were “thrust” or “one-room” theatres. He wrote for a bare platform stage with a standing audience gathered around in a courtyard in full daylight. Stages like the Rose Theatre, where Shakespeare's theatrical career began, were wide and shallow, trapezoid in shape, and had the potential to create a “split-scene effect”, where characters entered at one door and another entered through another door at the other end. Scenery was limited, though sometimes set pieces were brought on, like a bank of flowers or a bed. Trap doors were also used during this time. Costume was the most important visual element in Elizabethan performances. There are even records of numerous loans for extravagant costumes. Interpretations and ideas about the play have altered tremendously over the four centuries that it has been performed, starting around 1595-96.

The next transformation happened in 1660, which was the beginning of the Restoration time period. Titania's fairies were small-sized and may have been played as boys. Also, the same actors may have even doubled for the parts of fairies and mechanicals. The play's combination of realism and fantasy was not to the taste of Restoration audiences. Scenic practices of the English stage held

wings, borders, and shutters as the standard units. After 1690, roll drops were sometimes used in the place of shutters. Sets were shifted by means of grooves installed on the stage floor and overhead. In 1692, Thomas Betterton produced *The Fairy Queen*, an opera with music by Henry Purcell that included court characters, “The Fairies”, “The Comedians”, and a mask at the end of each act.

In the 18th Century, most characters wore contemporary garments, time and place was considered unimportant, and most actors dressed their characters as sumptuously as possible, with the exception of heroes, who wore ethnic costumes like turbans, baggy trousers, fur-trimmed robes, and feather headdresses. Their taste preferred romanticized, sanitized versions of Shakespeare’s plays. Drama was heavily influenced by French neoclassicism and strict adherence to the unities of time, place, and action. Decorum was observed and suggestive language was eliminated. There were a number of operatic adaptations during this time that also included vigorous music and dance. Technical innovation, machinery sophistication, and stage set mobility helped enhance great operatic versions of the play after the Restoration. Emphasis was placed on the recreation of historical accuracy in costumes and sets to complete theatrical illusion.

The 19th Century focused on pictorial realism and attempted to “illustrate” plays. The picture-frame was somewhat popular, collaborating with elaborate scenic effects and backdrops beyond it, which created an illusion of a self-contained world with control of artificial lighting and darkened auditoriums. The Box Set, which contains flats hinged together to represent a room with doors and windows, started gaining support and became popular, as it was a gradual replacement of the painted wing-and-shutter sets.

The 20th Century starts seeing the beginnings of a contemporary reaction against theatrical realism and found comfort in extravagance over simplicity of Elizabethan-style stages. Realism was also taken to the extreme. For example, Beerbohm Tree’s production used actual rabbits for the “bank where the wild thyme blows” in 1911. The play’s mix of comedy, romance, and magic has proved irresistible to filmmakers, starting with a 12-minute American silent film in 1909. A magnitude of adaptations has merged into media, which especially skyrocketed during the 20th century.

The 21st Century marks the 400th anniversary of Shakespeare’s death and his plays are still in production to this day. Many companies are re-imagining roles and settings in order to give audiences a fresh spin on a classic piece. Some productions have even taken place on beaches and also portrayed the young lovers as college students. The history of production is easily depicted as a never-ending innovation to something more extensive, superior, or completely divergent from past ideas. An intuitive theory can be made that more intriguing productions will take place in the near future.

~Alexis Turner

CAST

Theseus, Duke of Athens.....	Austin Lindner
Hippolyta.....	*Rachel Erskine
Egeus.....	*Zachary Cook
Lysander.....	Ben Klein
Hermia.....	Jenna Van Weelden
Demetrius.....	*Andrew Davis
Helena.....	*Morgan Turner
Petronella Quince.....	*Deborah Barnett
Nick Bottom.....	*Sean Sele
Francis Flute.....	*Conner Reagan
Snug.....	*Evan Koons
Tom Snout.....	Bradley Jensen
Robin Starveling.....	Djamina Esperance
Oberon, King of Fairies.....	*Carter Perry
Titania, Queen of Fairies.....	*Jessica Schulte
Robin Goodfellow.....	*Alexis Colón
Oberon's Attendants.....	
Sycamore	*Erin Gautille
Ash	*Abby Palmisano
Oak	*Natalie Smiley
Titania's Attendants.....	
Peaseblossom	*Grace Bolinger
Cobweb	*Megan McKechnie
Moth	Sarah Dodd
Mustardseed	Eleana Manning
Clover	Rachel Manning
Poppy	Elayna Parandi
Thistle	David Stallard
Theseus' Attendants.....	Ty Kinter
	Tobey Manning
Hippolyta's Attendants.....	*Leah Murphy
	Suzie Quinn
Indian Boy.....	Milo King
Wedding Scene Children.....	Lucy Manganello
	Sophie Manganello
	Milo King
	Ellie King
	Cooper Wolfe
	Brady Wolfe
	Logan Ross
	Isaiah Ross

Setting

Athens or Somewhere like it

400 years ago or Yesterday or perhaps Tomorrow



Austin Lindner

Austin is a junior Journalism and Media Writing major. He will have appeared in two student directed shows this year, *The Boys Next Door* and *12 Angry Jurors*. Austin is from Jacksonville, FL. He would like to thank Providence Extension Program for giving him his first role in theatre as a burnt french fry in high school.



***Rachel Erskine**

Junior English Literature major and Taylor Theatre's current costumer, Rachel Erskine, is from Bolingbrook, IL. Her costume work was seen in *The Arab-Israeli Cookbook*, *The Marriage of Figaro*, and *Rabbit Hole*, and her performance credits include *A Piece of My Heart* and *The Arab-Israeli Cookbook*.



***Zachary Cook**

Zachary Cook is a senior History major from Massachusetts. He is a member of Taylor Playback Theatre, and has enjoyed playing all kinds of characters over the past four years in both main-stage productions and student directed shows. After graduation, he will be attending Indiana University's Mauer School of Law. "Thank you to everyone I've worked with at Taylor Theatre!"



Ben Klein

Ben is a junior Communications major from Wheaton, IL. At Taylor, he has performed in *I Love a Piano* and *Tartuffe*, and in high school, he performed in *A Midsummer Night's Dream*, *Suessical*, and *The Secret Garden*. "I would like to thank my mom and dad, and my acting coach, Lisa."



Jenna Van Weelden

Jenna is a sophomore Theatre Arts major from Cincinnati, OH. She has performed in *God of Carnage*, *Working*, *I Love A Piano*, and *Tartuffe* while at Taylor, and was the assistant director and dramaturge for Taylor Theatre's *Rabbit Hole*.



***Andrew Davis**

Andrew is a junior Film major from Ft. Lauderdale, FL, also minoring in Theatre, English, and Philosophy. The roles he has played at Taylor Theatre include Jason in *Rabbit Hole*, Michael in *God of Carnage*, Man in *A Piece of My Heart*, James in *The Miracle Worker*, and Trofimov in *The Cherry Orchard*. He is a founding member of the Florida-based theatre company, New City Players.



***Morgan Turner**

As a senior Theatre Arts major, Morgan has participated in numerous Taylor productions. "I have been so fortunate to have studied under Tracy Manning over the last four years, and I will be incredibly sad to leave such a sacred place as Mitchell Theatre. I am thankful to Tracy and Terrance for creating a space where beautiful collaboration might occur, and I'm beyond thankful for my parents who have loved me and believed in me enough to always support my participation in this program. It's time to lay this part of my story to rest and to push on to the next part – where I hope to attend graduate school to become a registered Drama Therapist. I hope you enjoy *A Midsummer Night's Dream*, a magical gift we are so excited to give you."



***Deborah Barnett**

Deborah, a senior Biology major from Peoria, IL, has performed in *The Arab-Israeli Cookbook* and *A Piece of My Heart* while at Taylor. "Thank you to my wonderful family and supportive friends and apartment-mates who always keep me laughing."



***Sean Sele**

Sean is a junior Theatre Arts major from Portland, Oregon. While at Taylor he has had roles in *I love a Piano*, *The Arab Israeli Cookbook*, *Tartuffe*, *The Servant of Two Masters*, *Miracle Worker*, *Kiss me Kate* and *The Marriage of Figaro*. Sean wishes to thank his mom and dad for inspiring and supporting his art.



***Conner Reagan**

An Indianapolis native, Conner is a junior Theatre Engineering and Design major who enjoys working both on and off stage. He has worked as properties master for *The Arab-Israeli Cookbook*, *I Love A Piano*, and *Tartuffe*, and performed in *The Chairs*.



***Evan Koons**

From Cincinnati, OH, Evan Koons is a senior Vocal Performance major studying voice under Dr. Patricia Robertson. At Taylor, Evan has played Freddy Graham in *Kiss Me Kate*, Melchior in *Amahl and the Night Visitors*, Lord Almaviva in *The Marriage of Figaro*, and various roles in *Working*. He has also performed in reenactments of the University's namesake, Bishop William Taylor. He would like to thank those who have encouraged, supported, and guided him through his time at Taylor University.



Bradley Jensen

Bradley is a freshman Theatre Arts major from Alexandria, IN. His Taylor Theatre credits include *Working*, *Rabbit Hole* and *The Marriage of Figaro*. In high school, he loved performing in *You're a Good Man, Charlie Brown!* and *Grease*. Bradley is also a founder and board member of The Commons Theatre.



Djamina Esperance

Port-au-Prince, Haiti, is home to Djamina. She is a senior Biology/Pre-Med. major, and is currently stage-managing *Twelve Angry Jurors*. "I would like to thank my friends who have supported me throughout this process, my fellow cast members who have inspired me with their dedication to the show, and Deborah Barnett, who always encourages me to take risks . . . which sometimes means auditioning for a play."



***Carter Perry**

Carter is a senior Theatre Arts major from La Porte, IN. Some of his Taylor Theatre credits include *The Boys Next Door*, *Rabbit Hole*, *God of Carnage*, *The Marriage of Figaro*, *The Arab-Israeli Cookbook*, *I Love A Piano*, *Talley's Folly*, *A Piece of My Heart*, and *Tartuffe*. His special thanks go to Evan Koons, Zach Cook, and Nathan Pavey.



***Jessica Schulte**

Jessica is a junior Theatre Arts major from Anchorage, AK, now living near Nashville, TN. She is a member of Taylor Playback Theatre, and is Taylor Theatre's current hair and makeup designer. Last season, she appeared in *I Love a Piano* and *A Piece of My Heart*, and this season in *Agnes of God*, *The Marriage of Figaro*, and *The Arab-Israeli Cookbook*. She is deeply grateful for all of the opportunities for exploration, growth, and service in Taylor Theatre and for the unfaltering support of her friends, mentors, and family.



***Alexis Colón**

Alexis is a Theatre Arts major from Cincinnati, OH, also minoring in Professional Writing and Creative Writing. Some of her performance credits include *The Arab-Israeli Cookbook*, *Tartuffe*, *The Miracle Worker*, *The Cherry Orchard*, and Taylor Playback Theatre. "Thank you, Morgan Turner. It has been an honor and a joy playing with you."



***Erin Gauthier**

Erin is a junior Theatre Arts major who plans to work in scenic design following graduation. She is ecstatic to be making her Taylor mainstage debut in her favorite show. During her time at Taylor she has been the Master Carpenter for eight shows including this one. Erin would like to thank her family and friends for sharing in her joy and to all of the directors for this amazing experience.



***Abby Palmisano**

Junior English Literature Major Abby Palmisano is from Wheaton, IL. At Taylor, she has performed in *Working*, *The Marriage of Figaro*, *The Arab-Israeli Cookbook*, *The Chairs*, *Dido and Aeneas*, *The Servant of Two Masters*, and *Kiss Me, Kate*. "Special thanks to you, Mom and Dad, for your support!"



***Natalie Smiley**

Natalie is a senior Mathematics Education major from Greensburg, IN. Though this is her first time on the Mitchell Theatre stage, her work as Taylor Theatre's costumer (2013-2015) has often been spotlighted. She sends special thanks to her family for their love and support.



***Grace Bolinger**

Grace is a Junior English Education major and Theatre Arts minor from Hudson, Ohio. She has had roles in *Working*, *The Marriage of Figaro*, *The Servant of Two Masters*, and *Kiss Me, Kate*. Grace has participated in the Taylor Playback Theatre since spring of 2015. She was the student director for *Woman in Mind*, and she served as the House Manager of the 2014-2015 season. Grace would like to thank Tracy, Terrance, and Patty for all of their help and inspiration. She also would like to thank her family and friends for being a constant support and helping her to always remember to give the glory to the Lord.



***Megan McKechnie**

Megan is a junior Social Work major from South Lyon, MI. She has been the charge scenic artist at Taylor Theatre for two years, and has appeared in *The Marriage of Figaro*, and *Tally's Folly*. Megan would like to thank her family and friends for their endless support and for believing in her abilities when she did not believe in herself.



Sarah Dodd

A sophomore Corporate Communication major from Kansas City, Sarah Dodd has worked behind the scenes and also performed in *The Dining Room* at Taylor. In high school, Sarah performed in *Hamlet*, *Romeo and Juliet*, and *A Midsummer Night's Dream*. "Thanks to my family!"



Eleana Manning

Eleana is a freshman at Eastbrook High School. She has had roles in *Schoolhouse Rock Live*, *Junior*; *The Miracle Worker*; *A Christmas Carol*, and *The Secret Garden*. "Thank you, Mommy, for being my director. Thank you, Daddy, for your post-rehearsal hugs. And thank you, Nanny, for believing in me more than I believe in myself."



Rachel Manning

Marion, IN is home to Rachel. She is in seventh grade at Eastbrook Junior High. Rachel has had roles in *The Christmas Carol* and *The Miracle Worker*. She would like to thank her mom, Tracy Manning, and friends at school and in the show.



Elayna Parandi

Elayna is a sixth grader at RJ Baskett Middle School and is from Marion, IN. She performed in *The Nutcracker* with The Community School of the Arts. She is a current member of CSA's FLUIDance, and a member of both the 6th grade choir and band. Elayna would like to thank her dance teachers Kory and Brandy.



David Stallard

Clearwater, Kansas is home to senior Film and Video Production major David Stallard. While in high school he appeared in *The Sound of Music*, *Bye Bye Birdie*, and *Variations on the Death of Trotsky*. At Taylor he appeared in *Kiss Me, Kate!*, *The Cherry Orchard*, *Woman in Mind*, and *The Boys Next Door*. David would like to thank God, his parents, and his best friends.



Ty Kinter

Ty is a sophomore Vocal Performance major from Scottsdale, PA. His Taylor performance credits include *A Night at Broadway*, *The Boys Next Door*, *Working*, *The Marriage of Figaro*, *The Arab-Israeli Cookbook*, and *I Love A Piano*.



Tobey Manning

Tobey is a senior at Eastbrook High School. He lives in Marion, IN. Tobey appeared in *On Golden Pond* as Billy.



***Leah Murphy**

Leah is a senior Theatre Arts major from Cincinnati, OH. In her time at Taylor, she has served as hair and makeup designer for eleven shows, and acted in seven shows, her last and one of her favorites being *Rabbit Hole*. "Tracy, thank you for four years of mentorship, both in the theatre and in life."



Suzannah Quinn

Susannah is excited to be performing for the first time at Taylor Theatre. She is a freshman Theatre Arts major from Ft. Lauderdale, FL, and has worked behind the scenes as an assistant stage manager for *The Marriage of Figaro* and sound technician for *Rabbit Hole*.



Milo King

Milo is excited to be in his second Taylor Theatre production. He is from Upland, IN, and has performed in Taylor's *Amahl and the Night Visitors*. When he's not acting, Milo loves to play soccer and baseball. His special thanks go to his mom and dad.

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Manganello Family

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Muncie Civic Theatre

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Media Communication Department

Emma Helfgott

Kelli Weaver

Facilities Services

Judy Kirkwood

Please Note:

***Haze and fog will
be used in this production.***

PRODUCTION STAFF

Artistic Director.....	*Tracy Manning
Music Director.....	Patricia Robertson
Choreographer.....	Kory Browder
Scene Designer.....	*Cory Rodeheaver
Light Designer.....	Kevin Gawley
Technical Director.....	*Terrance Volden
Hair and Makeup Designer.....	*Terrance Volden
Composer.....	Daniel Morrison
Stage Manager.....	*Callie Haven
Assistant Stage Manager.....	Alexa Brown
Assistant to the Director/Dramaturg.....	Alexis Turner
Assistant Music Director.....	Erin Davis
Deck Crew.....	Emma Wagoner Kenzie Nevins David Dyer
Master Carpenter.....	*Erin Gautille *Evan Koons
Charge Scenic Artist.....	*Megan McKechnie Bradley Jensen Jenna VanWeelden
Master Electrician.....	Rachael Kayes
Spot Operators.....	Elizabeth Steckenrider Rae Beasley Anneliese Brincks
Projections.....	Nate Miller Chrysa Keenon

Costume Shop Supervisors.....	*Rachel Erskine	
	*Evan Koons	*Conner Reagan
	Sarah Dodd	Sarah Dodd
	Bradley Jensen	*Sara Bailey
	Kalynne Asche	*Natalie Smiley
	Courtney Thompson	Jenna VanWeelden
	Sydnee Piercefield	Dominique Burrows

Costume Consultant..... ***Sara Bailey**

Properties Master..... ***Conner Reagan**
Kenzie Nevins
 Michaela Shake
***Leah Murphy**
***Evan Koons**

Sound Technician..... **Paul Burris**

Makeup/Hair..... ***Jessica Schulte**

Head Artists.....	Lizzy Doty
	Anna Kaye Schulte
	Bradley Jensen
Makeup Artists.....	*Erin Gauthier
	*Abby Palmisano
	*Natalie Smiley
	*Alexis Colón
	*Leah Murphy
	Suzie Quinn
	Bekah Estes
Hair Stylists.....	Makenna Cooper
	Alexis Turner
	Paige Lanham
	Lauren Vock
Airbrush Artists.....	Deanna Menke
	Rachel Campbell

Poster Design & Video Publicity..... ***Andrew Davis**

Box Office Assistant..... ***Evan Koons**
***Nathan Pavey**
 Jayne Reinhillier
 Emma Helfgott
 Taylor Eaton

Head Usher..... **Chin Ai Oh**

Lakeisha Eglous	Katie Marvel	Noah Nemni	Joyce Yu	Kelly Sisson
Naika Esperance	Natalie Francis	Ari Gibula	Olivia Zhang	Becca Jackson
Megan Herrema	Julia Oller	Mallory Inniger	Clayton Cina	Nathaniel Gasper
Josh Klabunde	Lakeisha Eglous	Emily O'Daniels	Danielle Riehl	Ashley Burkett
Kilegh Erickson	Paige Kennedy	Alisa Schaefer	Hannah Boy	Andrea Sanders
Hannah Tolentino	Monica Veltkamp	Carissa Veltkamp	Matthew Parks	Valeria Viscarra
Dom Burrows	Courtney Thompson	Luke Wildman	Laurn Chan	Joseph Mosse
Emma Cowell	Maggie Plattes			

***Denotes Alpha Psi Omega Membership, National Theatre Honor Society**

The fairy music of Mitchell Theatre's *A Midsummer Night's Dream* comes from two converging streams – composed music and improvisation. Daniel Morrison composed music for all the songs and dances given in the Shakespearean script and building on his composed music for the fairies – the Fairy introduction, Titania's lullaby, and Oberon's incantation – we introduced vocal improvisation (using vocables) in response to the dramatic action of the play. And finally, we went back to Daniel and asked him to provide music to underscore several improvisations.

Ethnomusicologists use the term *vocable* to describe a sung syllable that has no meaning and is comprised of the raw elements of the syllable – vowels and consonants. The words *blue* [blu] or *beau* [bo] when taken out of context are essentially vocables. Using vocables allows the actors to deconstruct words or syllables and recreate them using their elemental sounds. In this way the actors can investigate the sound potential inherent in any vowel or consonant – they experiment with naturally occurring rhythmic accents, different registers of their voice and together in groups they practice listening and responding to other voices in the soundscape – allowing it to grow and develop as well as come to its natural conclusion.

Our improvisation rehearsals started by working in smaller groups of two or three with single vowels and consonants; we progressed to larger group improvisations using simple color words (blue, green) and also words with more syllables to create with rhythm. Each individual fairy utilized the vocables of their names and created characteristic sounds to introduce themselves in the play; and together as a fairy troupe they improvised soundscapes using cue words to give energy and/or emotional context to the improvisation – for example, our fairies chose the vocables in the word *bubble* to represent their dance music. (You probably won't be able to distinguish the word itself, but all of the elements are there.)

What has always fascinated me about vocal improvisation is the ability of actor/singers to create music spontaneously. And the music that they create, if it were printed on the page, would take several weeks to learn and work into their voices. Yet, in the spur of the moment, they are able to sing throughout their range and even soar to extreme heights with clearly placed tones. They also sing phrases that are musically shaped and coherent – spontaneously! And if that were not enough, their bodies, faces and voices unite in uncanny dramatic performances. Even if you *could* write it down in order to recreate its performance – it would not be as rich as what actor/singers can create instinctively. Improvisation opens the door to discovery...



The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.